

# ■ sightlines

S E P T E M B E R 1 9 9 5

usitt

## IN THIS ISSUE

1  
NEW EDITORS  
FOR USITT PERIODICALS

2-3, 5, 6  
ANNUAL CONFERENCE  
& STAGE EXPO

3-4  
NEWS FROM  
THE NATIONAL

3  
SURFING THE  
WORLD WIDE WEB

6-7  
NEW INITIATIVE FUND

7  
CLASSIFIED ADS

8  
CHECKPOINTS

## USITT PERIODICALS

### NEW EDITORS FOR PERIODICALS

The search for new editors for USITT's periodicals is completed. We are very happy to announce that David Rodger and his associates, Deborah Hazlett and Steve Nelson will be filling the position previously held by Eric and Cecelia Fielding.

Ten proposals were reviewed by the search committee and narrowed down to three candidates who were then interviewed by the combined Search Committee and Executive Committee during the Summer Meeting in Fort Worth. We are confident that in the capable hands of David and his team,

our USITT periodicals will continue to fulfill their respective Missions.

David and Steve have served on the Publications Committee for several years with David serving as Chair until now when he will step down to assume these new responsibilities.

We extend an enthusiastic welcome to our new editors as they leap immediately into editing this issue of Sightlines.

**Joy Emery**  
*Vice-President for Communications*

### MEET THE EDITORS

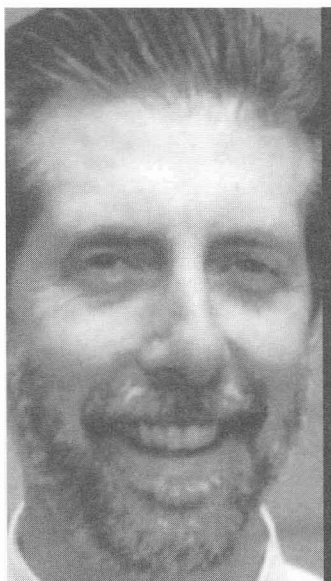
USITT is run by committees, so it's fitting that the new "Periodicals Editor" is not one person, but three. Two of us

have the same cozy relationship that the previous editors enjoyed—David and Deborah are a married couple—and Steve, who has his own family, works with David and Deborah at Broadway Press. We're all very excited about this opportunity to work on USITT's periodicals.

We'll each be doing whatever it takes to crank out ten issues of *Sightlines* and four issues of *TD&T*, plus the membership directory, but if you want job descriptions, David and Steve will share the editing responsibilities and Deborah will do the design and layout work—the fun stuff.

Some background on us: In 1983 David decided that publishing books was what he wanted to do with his life. Never mind that he had an MFA degree

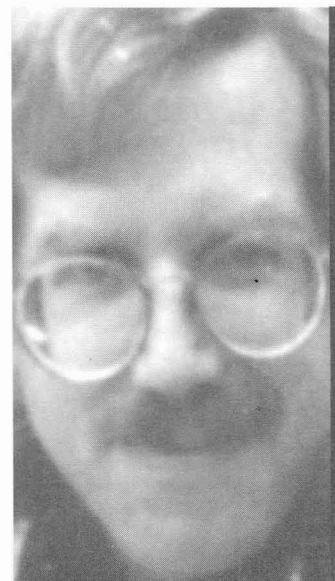
*continued on page 2 >*



DAVID RODGER



DEBORAH HAZLETT



STEVE NELSON

**USITT SIGHTLINES** is the national newsletter of United States Institute for Theatre Technology, Inc. We welcome news about USITT activities and industry events. Send your articles and letters to the Editorial Office—email submissions are preferred although we gladly accept typed manuscripts or even scribbles on napkins.

#### EDITORIAL OFFICE:

12 W. Thomas St., Box 1037  
Shelter Island, NY 11964  
516-749-3266 (voice)  
516-749-3267 (fax)  
us010530@interramp.com

**David Rodger:** Editor  
**Steve Nelson:** Editor  
**Deborah Hazlett:** Art Director

#### ADVERTISING:

Classified ads are accepted in *USITT Sightlines*. Inquiries should be addressed to:

Deborah E. Kingston  
USITT  
10 West 19th St., Ste. 5A  
New York, NY 10011-4206  
800-93-USITT (voice)  
212-924-9088 (voice)  
212-924-9343 (fax)  
usittdek@village.ios.com

**SUBSCRIPTION** to *USITT Sightlines* is part of membership in USITT, The American Association of Design and Production Professionals in the Performing Arts. \$15 is deducted from membership dues to cover the cost of publication. USITT is the United States Center of OISTAT, The International Organization of Scenographers, Technicians, and Architects of Theatre.

**POSTMASTER:** Send address changes to USITT, 10 West 19th St., Ste. 5A, New York, NY 10011-4206. Second Class Postage is paid at New York, NY and additional mailing offices.

*USITT Sightlines* (ISSN: 1048-955X) is published monthly, except July and August, and bimonthly in May/June, by United States Institute for Theatre Technology, Inc.

Volume XXXV Number 9  
© 1995, United States Institute for Theatre Technology, Inc.

#### USITT PERIODICALS

► continued from page 1

#### MEET THE EDITORS

in Directing and that he was working as a professional stage manager in New York, he was ready to give up the smell of the greasypaint for the editor's green visor and black sleeve protectors. Under his leadership, Broadway Press has done quite well with titles like Bill Raoul's *Stock Scenery Construction Handbook*, Paul Carter's *Backstage Handbook* and most recently Beeb Salzer's *The Skeptical Scenographer*.

In 1989 Deborah, who had quite a nice career going as a costume designer—soap operas, feature films, plays and musicals—also got infected with the publishing bug. Now instead of doing sketches and renderings she shoves pixels around all day on her computer screen. The subtle changes in the look of this issue of *Sightlines* are her handiwork.

Steve Nelson is an old hand at this editing thing—he has been Technical Editor of *Dramatics* magazine since 1986—but he has made his livelihood as a carpenter and technical director in scene shops. Until this month that is. Now, he is a full-time editor/writer/illustrator with Broadway Press.

So here we are. We may have business cards saying things like “publisher,” “writer and illustrator,” and “art director,” but scratch us ever so gently and we are really designers, technicians and managers, just like everyone else in this wonderful association called USITT.

The Editors

#### TECHNICAL PRODUCTION

#### WAGONS HO!

Dan Culhane, Vice-Commissioner for Programming, Technical Production Commission, is rounding up a herd of excellent programming for the 1996 Fort Worth Conference & Stage Expo.

Plans are underway for sessions ranging from “Scenic Studios with a Limited Budget” to “How to Start a

Metal Shop.” Stress and Wellness expert Stan Abbott has his covered wagon loaded up with “**A Personal Wellness Toolbox**” that will provide practical techniques and recipes for stress reduction and improved health. Although it's still a rumour that Bill Sapsis will be demonstrating roping techniques, his workshop on “**Rigging Safety**” will certainly be a popular one. If you're not sure whether you will have enough time to attend the big event in Texas, you might want to rethink your options. A session is being planned on how to “**Estimate Build Time**” which could be just what you need to learn how to free up more time to spend on the trail! Finally, be sure to join our “campfire” session titled, “**Getting to Know Those You Need to Know—Networking for Career Advancement**.”

These are just a few of the many exciting programming ideas in the works. Mark your calendars now: **March 13-16, 1996.**

Looking ahead, it's not too early to “steel” away your thoughts to Pittsburgh in 1997. Kenneth J. Martin is Vice-Commissioner for Programming for 1997-98. Contact him with any ideas you have for programming.

**Mark Shanda**  
Co-Commissioner,  
Technical Production

#### LIGHTING

#### THARON MUSSER TO SPEAK

The Lighting Design and Technology Commission has several exciting events and speakers planned for the 1996 Fort Worth Conference & Stage Expo. Here are some of the highlights:

The Lighting Commission is pleased to honor **Tharon Musser** as the 1996 recipient in the **Distinguished Lighting Designer Series**. We all look forward to hearing about her outstanding career and important contributions to the lighting profession.

The **Lighting Lab** will feature

lighting for dance, with presentations and “live” designer sessions in collaboration with dancers and choreographers. Be sure to check future issues of *Sightlines* for information about student mentoring, and active participation in Lab sessions.

**Automated lighting fixtures** will again be featured in Professional Development Workshops (previously known as Pre-Conference events) as well as in regular conference sessions. Three one-hour field trips will take participants to the Dallas offices of Vari\*Lite, Inc. and for those interested in the unique and challenging aspects of using moving lights in the academic theatre environment, check out a session moderated by Mary Tarantino and Jim Allen.

Learn how to break into the lighting profession and how to utilize professional contacts when **Jim Moody** discusses internships and other methods of getting connected in the design world.

**Anne Archbold**, veteran LD of car shows, will show us how to sell a car...with light, that is, and other techniques for lighting objects instead of people.

Several sessions are planned to keep pace with ever-changing design and technological developments. Ellen Jones in association with ESTA, will present a session on **electrical service needs and requirements**, and Rob Shakespeare will provide another update of his work with **computer visualization techniques**. Rob recently participated in the SIGGRAPH Conference where he co-presented a course entitled “Reality-based Rendering.”

**Tom Schraeder**, who has been sitting in many darkened theatres recently, will discuss true repertory theatre and design practices at regional theatres around the country.

The **Lighting Syllabus Exchange Project**, which was started at the Nashville Conference, will have an update session in Fort Worth.

Get involved, and get yourself Texas.

**Mary Tarantino**  
Vice-Commissioner  
for Education

## COSTUMES

TECHNICAL COSTUME  
PORTFOLIO REVIEW

The Costume Design and Technology Commission announces a **Technical Portfolio Review for Costumers** to take place at the 1996 Fort Worth Conference & Stage Expo. This review is for students who are interested in pursuing a career in technical costuming and who want a professional opinion about their work and advice about employment opportunities. The review is also open to professional costumers who want some feedback and healthy criticism of their work.

Three reviewers will be chosen who have strong backgrounds in the professional costume world—regional theatres, Shakespearean festivals or television. Their evaluation will focus on job marketability as well as portfolio content and presentation.

If you are interested in participating in the 1996 Technical Costume Portfolio Review, please send a brief request for application to:

Megan Petkewec  
USITT Technical Costume Portfolio

Review

The Guthrie Theatre  
725 Vineland Place  
Minneapolis, MN 55403  
Fax: 612-347-1188

Letters should be received no later than November 15, 1995. At that time, detailed information, as well as application materials, will be forwarded to you.

Debra Krajec  
Vice-Commissioner for  
Programming—Fort Worth 1996

## COMPUTERS

WOW! OR "WADING  
ON THE WEB!"

The first time someone encounters the Wide World Web on the Internet, the reaction is usually "Wow!" This article is intended for Internet newcomers who want to get their feet wet,

although experienced Net Surfers will also enjoy browsing some of these sites. To view them you will need a computer connected to the Internet and browsing software such as Mosaic® or Netscape®.

## USITT's Homepage:

<http://www.ffa.ucalgary.ca/usitt/>

## Shakespeare Homepage:

<http://the-tech.mit.edu/Shakespeare/works.html>

The Age of Enlightenment in  
French painting:

[http://dmf.culture.fr/files/imaginary\\_exhibition.html](http://dmf.culture.fr/files/imaginary_exhibition.html)

WebMuseum—artwork from  
the Louvre, Paris:

<http://mistrall.enst.fr/epioch/louvre/>

## New York City Opera:

<http://www.interport.net/nycopera/index.html>

## Dance Directory:

<http://www.cyberspace.com/vandehey/dance.html>

## Eighteenth Century Resources:

<http://www.english.upenn.edu/ejlynch/18th.html>

Renaissance Dante In Print  
1472–1629:

[http://tuna.uchicago.edu/Dante/Dante\\_Ex1.html](http://tuna.uchicago.edu/Dante/Dante_Ex1.html)

CultureNet Homepage—  
Canadian Arts:

<http://www.ffa.ucalgary.ca/>

Trekking in the Nepal  
Himalaya:

<http://info.eunet.fi/nepal/>

## American Arts Alliance:

<http://www.tmn.com/Oh/Artswire/www/aaa/aaahome.html>

The White House Collection of  
American Crafts:

<http://www.nmaa.si.edu/whc/whcmainpage.html>

Opera—The Last Virtuoso,  
Copenhagen, Denmark:

<http://www.mondo.dk/mm/2opera/>

This article is the first of what we hope will be a regular column in *Sightlines*. You can share your favorite Web sites with other USITT members by sending the URL and brief description to me: [osweeze@daisy.ac.siu.edu](mailto:osweeze@daisy.ac.siu.edu)

C. Otis Swezey  
Vice-Commissioner for  
Amiga Applications

## NATIONAL OFFICE

NEWS FROM THE  
NATIONAL

Fall is the time for new semesters, new theatre seasons and time to reconnect with friends and colleagues. As we welcome in the cool air after a sweltering summer, let's check to see what is happening with our members and the rest of the performing arts world.

## ■ USITT HOME PAGE

We are pleased to announce USITT's Home Page on the World Wide Web: <http://www.ffa.ucalgary.ca/usitt/> The USITT Home Page was created by Normand Bouchard, Co-Chair of the Electronic Communications Committee. Sustaining and Contributing members with home pages are encouraged to send us your site's URL so we can create a link to your page. If you can reciprocate by setting up a link in your page back to USITT's page, that would be great too.

## ■ CONTRIBUTING MEMBER NEWS

Strand Lighting announces two of its latest developments to enhance architectural lighting: the *Premiere Network Manager* and the *Outlook and Digital Network Interface*. The *Premiere Network Manager* is a windows based application software package which enables a computer to be connected on-line to up to fifteen *Premiere* systems for total building management of up to 480 independent rooms.

The latest addition to the *Outlook* stations is the *Digital Network Interface* enabling this popular range of stations to be used with any dimmers accepting 0 to +10 volt analog control. For more information on these products contact your local Strand Lighting Representative.

*continued on page 4* ➤

LIFETIME  
MEMBERS

SAMUEL H. SCRIPPS

CONTRIBUTING  
MEMBERS

COLORTRAN, INC.

ELECTRONIC THEATRE  
CONTROLS (ETC)

ENTERTAINMENT SERVICES  
AND TECHNOLOGY  
ASSOCIATION (ESTA)

THE GREAT AMERICAN  
MARKET

ISH SYSTEMS, INC.

INTERAMERICA STAGE, INC.

KM FABRICS, INC.

KRYOLAN CORPORATION

NEIMAN SUPPLY COMPANY

ROSCO LABORATORIES, INC.

SAPSIS RIGGING, INC.

STAGERIGHT CORP.

STAGING CONCEPTS INC.

STRAND LIGHTING

THE STUDIO SCHOOL OF  
STAGE DESIGN, INC.

SYRACUSE SCENERY & STAGE  
LIGHTING CO., INC.

TCI/LIGHTING DIMENSIONS

WENGER CORP.

SUSTAINING  
MEMBERS

A.C. LIGHTING INC.

ATM FLY-WARE

A V PRO, INC.

ALTMAN STAGE LIGHTING

AURORA PRODUCTIONS

AUTOMATIC DEVICES COMPANY

BAER FABRICS

BARBIZON

BASH THEATRICAL LIGHTING, INC.

BMI SUPPLY

CAE, INC.

CENTER THEATRE GROUP

CHICAGO SPOTLIGHT, INC.

J. R. CLANCY, INC.

## SUSTAINING MEMBERS

CLEAR-COM INTERCOM SYSTEMS  
COFFING HOIST COMPANY,  
DIVISION OF DUFF-NORTON  
THE CROSBY GROUP, INC.  
CROUSE-HINDS MOLDED  
PRODUCTS  
CUSTOM RIGGING SYSTEMS  
DARCOR CASTERS  
DESIGNLAB CHICAGO  
MARCEL DESROCHERS INC.  
DOVE SYSTEMS  
ELECTRONICS DIVERSIFIED INC.  
ENCOMPASS  
FOY INVENTERPRISES, INC.  
GALA, DIVISION OF PACO CORP.  
GENI ELECTRONICS CO., LTD.  
GERRIETS INTERNATIONAL INC.  
GLANTRE ENGINEERING LTD.  
GRAND STAGE COMPANY, INC.  
H & H SPECIALTIES INC.  
HAUSSMANN THEATERBEDARF  
GMBH  
HOLLYWOOD LIGHTS, INC.  
INTERSTATE CONSOLIDATION  
IRWIN SEATING COMPANY  
JCN  
JEAMAR WINCHES INC.  
JOYCE/DAYTON CORPORATION  
KINETIC ARTISTRY, INC.  
R. LAWRENCE KIRKEGAARD &  
ASSOCIATES  
LEHIGH ELECTRIC PRODUCTS CO.  
LE MAITRE SPECIAL EFFECTS  
LIGHTING ASSOCIATES TEMPLATES  
LIGHTING & ELECTRONICS, INC.  
LIMELIGHT PRODUCTIONS, INC.  
LITE PUTER ENTERPRISE CO., LTD.  
LITE-TROL SERVICE COMPANY, INC.  
LIVENT INC.  
LYCIAN STAGE LIGHTING  
THE MAGNUM COMPANIES, LTD.  
MAINSTAGE THEATRICAL SUPPLY,  
INC.  
MANN BROTHERS  
MEYER SOUND LABORATORIES, INC.  
MOLE-RICHARDSON CO.  
MUSSON THEATRICAL, INC.  
MUTUAL HARDWARE CORP.  
NSI CORPORATION  
NORCOSTCO, INC.  
NUTECH INDUSTRIES, INC.

## NATIONAL OFFICE

➤ *continued from page 3*

### ■ SUSTAINING MEMBER NEWS

**Productions Arts Lighting, Inc.** announces its World Wide Web Home Page site: <http://www.prodart.com/>. The home page menu provides Web users with a choice of product information, industry information such as codes and standards, company news and electronic mail. Lighting professionals interested in additional information can call Anne Johnson at 212-489-0312.

**Theatre Projects Consultants** was the theatre design consultant for the new Ahamnson Theatre renovation in Los Angeles. TPC created a concept design to enhance the intimacy and atmosphere of the auditorium, including moving the balconies forward, adding side boxes, and adding the ability to close off portions of the upper levels for small-scale productions. TPC also designed a detailed infrastructure for sophisticated lighting and sound systems. The architect for the project was Ellerbe Becket of Los Angeles.

### ■ MEMBER NEWS

Congratulations to **Tim Saternow** for his Emmy nomination for *Outstanding Achievement in Art Direction for a Mini-Series or a Special* for the Hallmark Hall of Fame production of August Wilson's *The Piano Lesson*, telecast in February 1995. The Emmys will be broadcast September 10, 1995.

**Sonny Sonnenfeld** and partner Frank Marsico have formed *A3 Lighting Inc.*, a new sales representative agency carrying lighting equipment for stage, television, motion picture and still photography as well as paints and fabrics. A3 Lighting has two locations, in New York and New Jersey. For more information call Sonny at 212-633-2911 or 201-438-9020.

### ■ CITT NEWS

The CITT Conference *Toward 2000: Pushing The Edge of Technology* will take place in Banff, Alberta, Canada, October 13-15, 1995. The conference will include workshops, seminars and presentations designed for both amateurs and professionals. For information contact: CITT  
2500 University Drive NW  
Calgary, Alberta, T2N 1N4  
Phone: 403-220-4905  
Fax: 403-282-7751

### ■ REGIONAL SECTION NEWS

Welcome aboard to our new **Caribbean Regional Section!** The executive board is comprised of Benny Gomes, *Chair*, Mr. Fidel Lopez, *Senior Vice-Chair*, Edwin Erminy, *Junior Vice-Chair*, Maria Rosa De Alvarez, *Secretary*, and Vishnu Balroop, *Treasurer*.

The **Chesapeake Section** will be sponsoring a set of three intensive, all-day workshops at the production facility of the University of Delaware's Professional Theatre Training Program in Newark, DE. The following workshops will all be held on November 4, 1995: *Properties Casting and Molding*, *Carpentry/Joinery*, and *Scene Painting*. The workshops are free to members of the Chesapeake Section for more information contact: David Kriebs, Vice Chair—Programs  
Phone: 301-405-6681  
Email: dk26@umail.umd.edu.

### ■ COMMISSION NEWS

The 1995 Costume Symposium *NY: Putting it Together* held in conjunction with the CUNY Graduate Center and run by the **Costume Commission** was a resounding success. The opening session featured Tony-Award winning designer William Ivy Long and the Symposium included such insightful topics as, *Moving from Theatre to Movies and Television*, *The Designer in the Shops*, and *Moving the Show into the Theatre*.

**Maureen C. Rahill**  
*USITT Member Services*

## SUSTAINING MEMBERS

OLESEN, A DIVISION OF  
ENTERTAINMENT RESOURCES, INC.  
PNTA, PACIFIC NW THEATRE  
ASSOCIATION INC.  
PHONIC EAR INC.  
POOK DIEMONT & OHL, INC.  
PRODUCTION ARTS LIGHTING, INC.  
PROSCENIUM LIGHTING CO., INC.  
PROTECH THEATRICAL SERVICES,  
INC.  
RED DOT SCENIC, INC.  
RICHMOND SOUND DESIGN LTD.  
ROSCO/ENTERTAINMENT  
TECHNOLOGY  
ROSE BRAND THEATRICAL  
SUPPLIES, FABRICS & FABRICATION  
SFX DESIGN, INC.  
SCHULER & SHOOK, INC.  
SECOA  
SKJONBERG CONTROLS, INC.  
SPOTLIGHT S.R.L.  
KENNETH SNIPES FABRICATION/  
DESIGN, INC.  
STAGE DECORATION & SUPPLIES,  
INC.  
STAGE DIRECTIONS MAGAZINE  
STAGE EQUIPMENT AND  
LIGHTING, INC.  
STAGECRAFT INDUSTRIES  
STRONG INTERNATIONAL, INC.  
SUNBELT SCENIC STUDIOS  
SURETY MANUFACTURING &  
TESTING LTD.  
TMB ASSOCIATES  
TR CONTROLS INC.  
TECHNICAL PROJECTS, INC.  
TECHNICAL SUPPLY JAPAN CO., LTD.  
TEXAS SCENIC COMPANY  
THEATRE ARTS VIDEO LIBRARY  
THEATRE PROJECTS CONSULTANTS  
JAMES THOMAS ENGINEERING,  
INC.  
TIFFIN SCENIC STUDIOS, INC.  
TOBINS LAKE STUDIO  
TOMCAT USA, INC.  
TRACOMAN, INC.  
UNION CONNECTOR CO., INC.  
UNITED STAGE EQUIPMENT  
VINCENT LIGHTING SYSTEMS  
WALT DISNEY IMAGINEERING  
I. WEISS & SONS, INC.  
WYBRON, INC.

# TECHNICAL SOURCE GUIDE

## CREATING THE ELLIPSE I

Part One of a Two-Part Article

By Loren Schreiber, San Diego State University

### Techniques for Laying Out Large Ellipses

Ellipses are everywhere—just look at a circle obliquely—so a draftsman or designer cannot go for long before having to draw one. This two-part article provides several methods for drawing ellipses, all suitable for the drafting table or large-scale layout. Which method is best depends on the size of the ellipse, degree of accuracy and the circumstances under which the ellipse is to be drawn.

There are two basic methods of drawing ellipses: plotting points geometrically and drawing directly with mechanical assistance. In the first method—the one covered in this article—points on an elliptical path are plotted and then the points are joined with a French curve (for small drawings) or a spline (for larger formats). A spline may be any flexible material that bends gracefully. For curves under eight feet, a strip of tempered hardboard works well; for longer curves, thin (1/8" or 1/4") flat steel or aluminum is better. For large ellipses, if the surface allows, nails may be driven at the plotted points and the spline bent into them (Figure 1). When plotting the points, allow for the thickness of the spline.

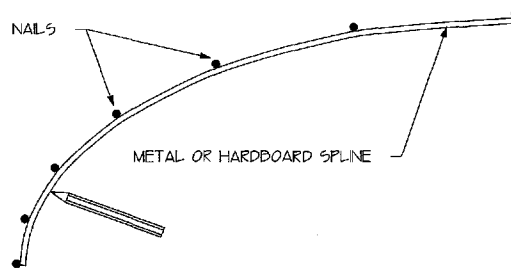


FIGURE 1: USING A SPLINE

An ellipse is a symmetrical object, so it's not necessary to plot the entire curve. Once you have one-quarter of it accurately drawn, that oblique pie-slice can be cut out of a piece of cardboard, or plywood, and then flipped and traced to produce the remaining three quarters. Or, if you are laying out the ellipse on a piece of vellum, draw the quarter-ellipse on a separate scrap of paper which can be slipped under the vellum and traced.

### Point Methods:

#### 1. Concentric Circles Method (Figure 2)

This method is probably popular at CBS studios. Establish a point at the intersection of the major and minor axes of the intended ellipse and draw two circles, one the diameter of the minor axis and one the diameter of the major axis, around the point. Extend a ray (A, B) from the center point, through the inner circle, to the outer circle. From the intersection of this ray with the outer circle, drop a line (B, C) parallel to the minor axis. From the intersection of the ray with the inner circle, draw a line (C, D) parallel to the major axis.

The point where these two lines meet (C) is on the ellipse. Repeat as necessary, plotting enough points to define the ellipse, then use a French curve or spline to connect the points.

This method requires considerable space around the ellipse for the circles and true parallels to the axes. A drafting machine, or a parallel rule and a right triangle, are the best tools for this method. Hence, it is better suited to the drafting table than shop floor layout. One drawback to this method is that it leaves numerous extra lines on the page. It is often best to draft the ellipse separately and then trace over it for the final drawing.

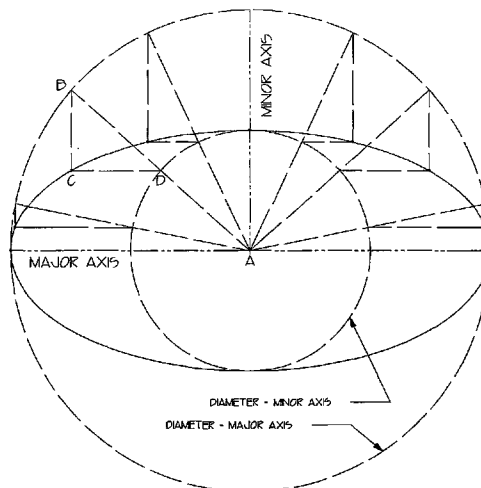


FIGURE 2: CONCENTRIC CIRCLES METHOD

### SHARE YOUR SOLUTIONS WITH THE TECHNICAL SOURCE GUIDE

your name

company/institution

address

city/state/zip

telephone

Name of product/technique:

Date the product/technique was used:

Name, address and telephone number of product manufacturer:

(continued on reverse)

### TECHNICAL SOURCE GUIDE

• A project of the USITT Technical Production Commission

#### #21 – Creating the Ellipse I

Editor: Roy Hoglund

Associate Editors: Elbin Cleveland, Jonathan Darling, Marin Gwinup

#### Technical Source Guide

514 West Parkway Boulevard  
Appleton, WI 54911  
414-424-7051

E-mail: hoglund@vaxa.cis.uwosh.edu

**Disclaimer:** the publisher does not assume any liability resulting from the use of the information contained in this document. Neither Sightlines nor USITT endorses any products presented.

Please give description of product/technique—take into account length of time, special materials used in conjunction with product/technique, manpower needed, safety requirements, etc.:



The diagram shows an ellipse with its major and minor axes. A horizontal dashed line represents the major axis, and a vertical dashed line represents the minor axis. A solid line, labeled 'PAPER TRAMMEL', is drawn at an angle, intersecting the major axis at point 'B' and the minor axis at point 'C'. Point 'A' is marked on the trammel line in the upper-left quadrant. Dashed lines extend from point 'A' to the major axis and from point 'C' to the minor axis, intersecting at a point on the ellipse's circumference. Below the diagram, the following text is provided:

A-B = 1/2 MINOR AXIS  
A-C = 1/2 MAJOR AXIS

FIGURE 4: PAPER TRAMMEL METHOD

*This method is preferred for drafting, since it leaves no additional marks on the page. It is an excellent means of laying out large ellipses as well and, in fact, forms the basis of one of the direct-drawing methods which will be discussed in Part Two of "Creating the Ellipse" in the next Technical Source Guide.*

Thank you for your participation in the Technical Source Guide



1 9 9 6

## Architecture Awards Program...

The USITT Annual Architecture Awards Program brings public and professional recognition to architectural projects chosen for their design excellence in finding resolution for the myriad of aesthetic, regulatory, technical and operational challenges presented in the design of large and small projects for old and new theaters.

### Eligibility

Architects practicing anywhere within the 7 continents may enter one or more submissions. Proposals may be for any location, but construction must have been completed after January 1, 1987.

### Entry Fees

The entry fee for each project entered is \$50.00 (U.S. Currency). Checks shall be payable to USITT and are to be enclosed with the project credits. Entry fees will not be returned.

### Judging

Each entry is judged for the success with which the project has met its individual requirements. Entries are weighed individually with special attention to: Creative Image, Contextual Resonance Community Contribution, Explorations in New Technologies and Functional Operations. The size and location of a project in no way limits its eligibility.

### Jury

Hugh Hardy, FAIA  
Architect

Robert Campbell  
Architecture Critic

Patrick Markle  
Technical Director

### Schedule

November 6, 1995 ... Submit Entries

November 16, 1995 ... Jury Meeting

March 16, 1996 ... Presentation of All Entries  
1996 Fort Worth Conference & Stage Expo.

### Submission Requirements

Submit a soft cover binder, 8.5" x 11", with acetate sleeve pages containing site plan, floor plans, sections, color or black and white photographs showing exterior and interior views and not less than four 35mm color slides. A narrative description, in English, of the project, including how this project responds to the stated judging criteria must be submitted on a single typewritten sheet placed in the first acetate sleeve. The last acetate sleeve should contain the slides (identified by project name) and an envelope containing the entry fee, along with the identity of the architect, client and consultants listed in the manner desired to appear on a citation or photo caption. Address all submissions to:

USITT / Architecture Commission  
10 West 19th Street, Suite. 5A  
New York, NY 10011-4206

All questions should be directed to Tim Hartung  
Ph: (212) 807-7171  
Fax: (212) 807-5917

### Publicity

Architect and owners of recognized projects will be notified immediately following the jury meeting. Awards will be presented during the Awards Banquet at the 1996 Fort Worth Conference & Stage Expo on March 16, 1996. The drawings, photographs and slides of each entry will be used for unrestricted publicity. Each entrant must clear all credits, drawings, photographs and slides included in submission for future re-use and reproduction by United States Institute for Theatre Technology, Inc. All materials submitted will be retained by USITT.





*presents*

## THE SECOND ANNUAL KM FABRICS, INC. TECHNICAL PRODUCTIONS AWARD

### *RECOGNIZING EXCELLENCE IN TECHNICAL PRODUCTION*

United States Institute for Theatre Technology, Inc. is accepting nominations for the second annual KM Fabrics, Inc. Technical Production Award. The award will be made to an individual who has demonstrated excellence while pursuing a graduate degree in the field of Technical Direction or Technical Production. To be eligible a nominee must be completing or recently have completed an advanced degree within the last two years from an accredited college or university in North America.

#### THE SPONSOR

The KM Fabrics, Inc. Technical Production Award is made possible by a generous gift to  
***THE NEW CENTURY FUND***

by Mr. Richard K. Heusel, Founder and CEO of KM Fabrics, Inc.  
and a long-time Contributing Member of USITT. The 1996 award will be announced and a check presented at the Fellows Reception held at the  
1996 Fort Worth Conference & Stage Expo.

#### THE PROCESS

Nominations from current members of USITT will be accepted until  
**December 15, 1995.** All nominations must be accompanied by a recommendation detailing why the individual being nominated should be considered for this award. The award panel will be evaluating candidates based on examples of imaginative and innovative solutions being applied in the field of technical direction or production management. Examples must be cited that demonstrate excellence in areas such as, but not limited to: construction, rigging, drafting, engineering, computer applications, personnel management, research and effective utilization of resources. A recommendation of no more than three single-spaced pages must be accompanied with the current address and phone number of the individual being nominated. Up to ten slides (which will not be returned) documenting the individual's work may be included with the nomination.

#### SEND NOMINATIONS TO

KM Fabrics Technical Production Award  
United States Institute for Theatre Technology, Inc.  
10 West 19th St. Suite 5A  
New York, NY 10011-4206

*Nominations must be postmarked by December 15, 1995 to be eligible for consideration.*





**USITT**  
CONFERENCE

&

**STAGE EXPO<sup>SM</sup>**



*Fort Worth  
1996*

**PROFESSIONAL  
DEVELOPMENT  
WORKSHOPS**

Sunday - Tuesday March 10-12  
Sunday March 17

**CONFERENCE  
ACTIVITIES**

Wednesday - Saturday March 13-16

**STAGE EXPO**

Thursday - Saturday March 14-16

# COMMISSION SPONSORED PROGRAM HIGHLIGHTS



## ARCHITECTURE COMMISSION



### THE MAKING OF A PROJECT

Architect Paul Westlake of van Dijk, Pace, Westlake & Partners, together with marketing and development professionals discuss how to define the type of project, the development of the program as well as the testing of the program to market and economic realities.

### CASE STUDIES

Case studies of two award winning projects: Cerritos Center for the Performing Arts and Byron D. Seaver Teaching Theatre at Pomona College are presented by their design teams, providing insight into key issues which made these projects award winners.

### ARCHITECTURE AWARDS SUBMISSIONS

1996 Architectural Award Program special review session: Architecture Commissioner Tim Hartung presents project submissions.



## COSTUME DESIGN & TECHNOLOGY COMMISSION



### TRANSITION FROM THEATRE TO FILM

Designers, wardrobe and craftspeople have successfully made the transition from theatre to film and television. The panelists discuss their start in the film business: salaries, union & job descriptions, and other aspects of the film costume production process.

### STAYING SANE IN THE ARTS

What challenges does society and the future demand of the artist? Dr. Eric Maisel, nationally recognized expert on creativity and the artist, explores the skills needed, the cultural roles that can be played, and what joys and fulfillment the artist can expect to achieve.

### COSTUMES FROM 'STUFF'

### AND UNUSUAL RESOURCES

And you thought you had seen it all! With new materials come new costume ideas. This panel presentation features actual costumes and slides of costumes which have been made from nontraditional materials.



## EDUCATION COMMISSION



### DESIGNER TRAINING AROUND THE PACIFIC RIM

How are other students being trained? Pacific Rim observer and traveler, Elbin Cleveland leads a session on the theatrical training styles being used in Pacific Rim countries.

### EXIT STANDARDS

What are the needs of the two-year college student and the four-year schools that accept those students as transfers? This working session, led by Richard Holden begins a dialog to establish exit standards for two-year colleges.

### TEACHING LARGE CLASSES

Bill Mellien leads a panel discussion centering on the problems of teaching large group classes

with inadequate facilities or staff and also explores the question: How effective can teaching be in a survey course of two hundred?



## ENGINEERING COMMISSION



### FASTENERS REVISITED

The Threaded Fastener? One of our basic pieces of hardware is more complex than you think. Walter Anderson presents this session on the selection and use of threaded fasteners.

### THEATRICAL RAPPELLING

Jack Feivou and Michael Bernard present a lecture demonstration on rappelling and the OSHA regulations related to fall protection.



## HEALTH & SAFETY COMMISSION



### FIRE CURTAINS AND FIRE EQUIPMENT ON STAGE

The safety of our public workspaces is an important concern. This session raises the question of what type of fire suppression equipment should be mandatory to achieve a safe facility.

### I'M FALLING !!! HOW DO I STOP?

This double session with Engineering focuses on the safety challenges of the technician working overhead. Included are common safety procedures, devices and equipment to protect technicians working at heights.

### FIREARM AND BLADED WEAPON SAFETY

Productions of Shakespeare provide compelling and beautiful poetry - but they also provide us with endangered actors and technicians. How should bladed weapons and firearms be safely handled and used in the theatre? This session features a discussion of safety issues related to the use of weapons and firearms on the stage.



## LIGHTING DESIGN & TECHNOLOGY COMMISSION



### DISTINGUISHED LIGHTING DESIGNER SERIES - THARON MUSSER

The grand lady of theatrical lighting is this year's distinguished lighting designer. Tharon and Pat Simmons present a retrospective of Tharon's design work followed by a personal discussion of Musser's illustrious career.

### LIGHTING THE DANCE I & II

Two demonstration-discussion sessions address the unique requirements of lighting for the dance. Examples of lighting Modern and Classical forms using live dancers in a performance space will be created by different designers. Former Alvin Ailey lighting designer Tim Hunter is one of the featured designers.

### STUDENTS IN THE LIGHT LAB

A unique opportunity for lighting design students to prepare a project in the Conference lighting laboratory and then to have the project critiqued by a professional lighting designer. This session also provides a rare chance for the instructors to observe the student in a teacher/

critic relationship.

### INTEGRATING FIXTURES

With the newly arrived automated technology becoming an important production element in educational theatres, integration of this new technology with conventional equipment and processes is needed. This session follows the current work of two designers who have found creative and workable solutions to these challenges.



## SCENE DESIGN & TECHNOLOGY COMMISSION



### PROFESSIONAL MODEL BUILDING SKETCHING WITH A SCENIC MODEL PAINTING AND FINISHING

### ALTERNATIVE MODEL METHODS

This bonanza of model making techniques and practices includes four sessions focusing on the use of models as an effective means of communicating design ideas. In one session, designer Ralph Funicello presents some of his extraordinary models. To further support the model making theme, this year's New Products and Applications for Scene Designers and Painters emphasize model building materials.

### PROP CARVING TECHNIQUES:

### FOAM HERE TO ETERNITY

Explore meeting the numerous challenges of stage sculpting through the use of polystyrene foam and innovative carving and application techniques.

### SCREAMING AND MARTYRDOM ARE NOT PROPERTY SKILLS

A discussion of that oft maligned, overworked theatre craftsperson - the property person. What is the role of the property person? What skills are required? Do we adequately train property persons?

### THE STAGE DESIGNS AND CAREER OF PETER WOLF

The Peter Wolf Exhibit features the work of a truly multidimensional theatrical designer whose career spans more than fifty years of projects, from New York productions of *The King and I*, *Mame*, and *Peter Pan* to lavish party settings, pageants, festivals, and interactive museum and park designs. These extraordinary designs are exhibited at Stage Expo.

### IRENE COREY EXHIBIT

A provocative retrospective exhibit of award winning Costume & Makeup designer and author Irene Corey. See her designs, ranging from the classics through whimsical "critters" at Stage Expo.

### BILL AND JEAN ECKART EXHIBIT

From 1953 to 1969, the Eckarts were "lights" on the Broadway stage. This fascinating exhibit at Stage Expo provides a unique opportunity to see sketches, models and painter's elevations from Broadway from the fifties and sixties.



## SOUND DESIGN COMMISSION



### SCORING FOR VIDEO GAMES

Matt Booty, game programmer for Williams/Bally/Midway, one of the largest arcade game



# PROGRAMS / PROFESSIONAL DEVELOPMENT WORKSHOPS

manufacturers in the United States (Mortal Kombat, NBA Jam, CruisUn USA, etc.) leads a discussion on sound system design for arcade games and the potential application of interactive techniques for live theatre.

## **DISTINGUISHED ARTISTS ON SOUND DESIGN**

An exciting panel discussion of director/sound designer relationships that have really worked and have resulted in some amazing theatre is moderated by John Huntington with Marcus Stern, Darron West and Anne Bogart.

### **SOUND DESIGNER SERIES I**

Follow the distinguished career of David Smith, Senior Sound Designer at the Royal National Theatre in London who has recently designed sound at Arena Stage in Washington, DC.

## **THEATRE & PRODUCTION MANAGEMENT COMMISSION**

### **MANAGING THE DIFFICULT EMPLOYEE**

Ever had to manage an employee that brings conflict, negativity or hostility to your working team? If so, or if you are new to managing employees, hear what techniques and solutions are being used by your peers to address these challenges.

### **THE CHANGING THEATRE - DANGER AND OPPORTUNITY**

Theatre as we know it is rapidly changing. Explore the ever widening range of job opportunities with a group of professionals.

### **MANAGING THE MULTI-VENUE COMPLEX**

Examine the successful management styles used for: a University art complex (2 theatres, dance facility, TV/radio studios); Theme Park (7 stages, 5 performing sites); and Convention Center (multiple configurations).

## **COMPUTER APPLICATIONS**

### **DATABASE APPLICATIONS FOR THE DESIGNER AND TECHNICIAN**

Explore the usefulness of database applications. How big is that Louis XIV side chair and what exactly does it look like? More importantly, how much money is left in the budget? The answer could be lurking in your database.

### **NETWORKING YOUR THEATRE COMPUTERS**

Begin to plan your own information highway. Contemplate programming your light board from your office or conducting a recording session with musicians hundreds or thousands of feet apart. High speed computer networks are a reality, are capable of carrying full motion video, CD quality audio, and are increasingly used in distributed lighting systems.

### **TRADITIONAL MEDIA DESIGN SOFTWARE**

Felt pens that bleed, charcoal that smudges, graded watercolor washes, pastel, the traditional tools of rendering are now available on the computer. A double session on the application of programs like Fractal Design's Painter to scenic and costume rendering.

## **MIDNIGHT COMPUTING**

Two different late night roundtable discussion sessions designed to remove roadblocks and point out new directions for applying computer technology to theatrical production and design. One night is devoted to buying a new system or upgrading an old one, the other encourages individual discussions of popular CAD, solid modeling, and rendering programs.

## **TECHNICAL PRODUCTION COMMISSION**

### **NETWORKING**

Discuss the challenges of getting to know those you need to know. Especially geared to the newly employed technician, this useful session centers on networking for career advancement.

### **WHAT I WANT IN A TECHNICIAN**

What is the real role of the technician in today's theatre? Are we preparing our technicians to meet the challenges of today's theatre? Broadway and Regional Theatre Managers discuss these important questions.

### **IMPORTING AND EXPORTING BROADWAY SHOWS**

Moving a modern, complex production from one theatre to another is a challenge - from one country to another can be a nightmare. Gene O'Donovan provides first-hand experiences that help demonstrate the benefits of careful planning and supervision.

## **PROFESSIONAL DEVELOPMENT WORKSHOPS**

### **THE TOBIN AND HOBLITZELLE COLLECTIONS: A TEXAS EVENT!**

Sunday evening, March 10 (No formal activities)

Monday, March 11 8:30 AM to 10:30 PM

Tuesday, March 12 8:15 AM start  
arrive Fort Worth 6:15 PM

A unique opportunity to enjoy a guided tour of two of the most outstanding theatre collections in the United States. First stop on the two day tour is San Antonio and the Tobin Collection, an extraordinary collection of theatrical prints, drawings, books, paintings and maquettes. The second day features The University of Texas - Austin, Hoblitzelle Collection. The collection includes the works of Bel Geddes and many other theatre artists. The tour requires participants to arrive in San Antonio, Texas March 10, 1996 and to depart from DFW following the conference. Accommodations for two nights, transportation between San Antonio, Austin and Fort Worth and one lunch will be provided. The tour is limited to no more than 40 people.

### **MANAGING PEOPLE THROUGH QUALITY LEADERSHIP**

Monday, March 11 6:00 PM to 10:00 PM

Tuesday, March 12 9:00 AM to 5:00 PM

A structured 12 hour program. The first part of The Academy (Monday evening) is the administration of the Personal Profile System.

New this year is a second assessment inventory instrument for previous enrollees, the Leadership Dimensions Profile. Previous enrollees have a choice of tracks: Total Quality Production Management, Leadership Training, or Dealing with Contemporary Personnel Issues.

### **COSTUME RENDERING MASTER CLASS**

Tuesday, March 12 8:30 AM to 9:30 PM

Is the costume really going to look like your rendering - familiar words? This hands-on session concentrates on the application of modified colored pencil and marker techniques for the costume designer. The workshop covers the development of "truthful" drawings with persuasive characters and character attitudes, as well as mixed media work to create convincing textures and "blacks". Live costumed models are used in the session. This is a very popular session co-chaired by Herbert Camburn and Betty Poindexter.

### **INTELLIGENT FIXTURES VARI\*LITES**

Tuesday, March 12

SESSION 1 9:00 AM to 2:00 PM

SESSION 2 1:00 PM to 6:00 PM

What could be a better way to learn to design with automated fixtures than to do so in Vari\*Lite's own factory in Dallas? Spend the day with a variety of control systems, programming and designing with VL5s and VL6s. Transportation will be provided from the Convention Center. Registration is limited.

### **PUBLISHING ON THE WORLD WIDE WEB**

Tuesday, March 12 9:00 AM to 5:00 PM

Learn to design and create documents on the Internet's "World Wide Web" using Hyper Text Markup Language (HTML). Gain hands-on experience in developing Home Pages for your theatre, company, or personal use. This workshop also covers adding multimedia capabilities including graphics, animation, video and sound to your web documents.

### **CHAIN HOIST MAINTENANCE SCHOOL**

Tuesday, March 12 8:30 AM to 5:30 PM

Instruction on the operation, maintenance and repair of chain hoists. A hands-on workshop. Working in small groups the attendee has the opportunity to actually take apart, reassemble and operate chain hoists.

### **TOUR OF DALLAS PROFESSIONAL COSTUME SHOPS**

Sunday, March 17 9:30 AM to

3:30 PM DFW or 4:30 PM Radisson

Visit two unusual costume shops and meet a group of Dallas-based free-lance costume professionals. The tour agenda includes: Irene Corey Design Associates, to see custom-made costumes, props and body puppets, including "Barney the Dinosaur", At Inc., to meet with John Ahrens, specialist in costumes for debutantes, amusement parks and industrial shows and a visit with Winn Morton, whose design credits include Ringling Brothers Circus, Broadway and television. The tour concludes with an informal luncheon hosted by multifaceted costume designer Rondi Hillstrom Davis. Tour departure is from the Radisson Hotel. The bus will return to Fort Worth stopping at DFW Airport and arriving at the Radisson at about 4:30 PM.





# 1996 USITT ANNUAL CONFERENCE & STAGE EXPO

## REGISTRATION FORM

Please complete a separate form for each registrant other than spouse/guest.  
You may photocopy this form for additional registrants.

**VERY EARLY REGISTRATION DEADLINE**  
**POSTMARK / FAX BY NOVEMBER 30, 1995**

PROFESSIONAL  
DEVELOPMENT  
WORKSHOPS  
March 10-12  
March 17

**CONFERENCE  
ACTIVITIES**  
March 13-16  
**STAGE EXPO**  
March 14-16



### BADGE INFORMATION

Please print or type information below as you would like the information to appear on your badge.

First Name										Middle Initial					Last Name				
Title																			
Company/Affiliation																			
Street Address																			
City					State/Province					Zip/Postal Code					Country				
Home Telephone Number										Office Phone									
Joint Member/Spouse (if registering)																			
Joint Member/Spouse										Title									
Joint Member/Spouse										Company/Affiliation									
USITT Membership Number					<b>Membership Category:</b> Individual Student Professional Senior Joint Organizational Sustaining Contributing (circle category)														



### CORRECTIONS FOR OUR RECORDS AND INFORMATION ABOUT AND FROM YOU

Are there changes in your membership information?

☐ Yes ☐ No

Is the address above your ☐ Home ☐ Work

Do you or your spouse/guest require special assistance to participate in conference activities? ☐ Yes ☐ No

Please check the most appropriate box below indicating your **primary** area of employment:

#### Live Performing Arts: Theatre/Opera/Dance

- |                                       |                                     |
|---------------------------------------|-------------------------------------|
| <input type="checkbox"/> Costume      | <input type="checkbox"/> Lighting   |
| <input type="checkbox"/> Scene Design | <input type="checkbox"/> Management |
| <input type="checkbox"/> Sound        | <input type="checkbox"/> Technical  |

#### Other Performance fields

- ☐ Film/Television/Radio ☐ Motion Pictures

#### Education

- |  |                                  |
|--|----------------------------------|
| <input type="checkbox"/> Administrator | <input type="checkbox"/> Student |
| <input type="checkbox"/> Teacher       | <input type="checkbox"/> Staff   |

#### Professional Services

- ☐ Architect ☐ Consultant ☐ Engineer

#### Performing Arts Related Business

- ☐ Dealer ☐ Manufacturer ☐ Rental

#### Other

In your employment do you (check all that apply)

- |   |   |
|---|---|
| <input type="checkbox"/> Approve purchases?   | <input type="checkbox"/> Evaluate purchases?        |
| <input type="checkbox"/> Recommend purchases? | <input type="checkbox"/> Not involved in purchasing |

Which of these events have you attended in the past 2 years?

- |  |  |                              |                                    |
|--|--|------------------------------|------------------------------------|
| <input type="checkbox"/> ATHE              | <input type="checkbox"/> IAAM              | <input type="checkbox"/> LDI | <input type="checkbox"/> LightFair |
| <input type="checkbox"/> ShowBiz Expo East | <input type="checkbox"/> ShowBiz Expo West |                              |                                    |

Where are you planning to stay in Fort Worth?

- |  |  |
|--|--|
| <input type="checkbox"/> Radisson Plaza Fort Worth             | <input type="checkbox"/> The Worthington Hotel |
| <input type="checkbox"/> Remington Hotel and Conference Center |  |
| <input type="checkbox"/> Other _____                           |  |

What nights are you planning to stay in Fort Worth?

Sun	Mon	Tue	Wed	Thu	Fri	Sat
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Are you planning to share your room? ☐ Yes ☐ No

How many persons will be sharing this room?

☐ 2 ☐ 3 ☐ 4 ☐ number more than 4 \_\_\_\_\_

Is this your first USITT Conference? ☐ Yes ☐ No

How many USITT Annual Conferences have you attended?

☐ 1 ☐ 2 - 5 ☐ 5 - 9 ☐ 10-15 ☐ over 15

Would you prefer USITT to hold the 2000 or 2001 Conference in or near one of the following cities? (please rate in order preferred - #1 being your first choice)

_____ Boston	_____ Kansas City
_____ Baltimore	_____ Las Vegas
_____ Charlotte	_____ Miami
_____ Cleveland	_____ Minneapolis
_____ Denver	_____ San Francisco
_____ Houston	_____ Seattle

NAME: \_\_\_\_\_

MEMBERSHIP NUMBER: \_\_\_\_\_

(Please print the name and membership number of the PRIMARY registrant on this line to ensure that both parts of your form stay together)

**REGISTRATION FEES**

1. **FULL CONFERENCE Member**
2. **FULL CONFERENCE Student Member**
3. **FULL CONFERENCE Non-Member**  
Fee includes a one-year USITT Individual Membership
4. **FULL CONFERENCE Non-Member Student**  
Fee includes a one-year USITT Student Membership.  
Students must provide copy of Student ID with Registration Form

VERY EARLY to 11/30/95	ADVANCE 12/1/95 - 2/5/96	LATE/ON SITE 2/6/96 - 3/16/96
<input type="checkbox"/> \$175	<input type="checkbox"/> \$225	<input type="checkbox"/> \$275
<input type="checkbox"/> \$95	<input type="checkbox"/> \$145	<input type="checkbox"/> \$195
<input type="checkbox"/> \$255	<input type="checkbox"/> \$305	<input type="checkbox"/> \$355

<input type="checkbox"/> \$143	<input type="checkbox"/> \$193	<input type="checkbox"/> \$243
--------------------------------	--------------------------------	--------------------------------

5. **FULL CONFERENCE Joint Member/Spouse**
6. **ONE DAY ONLY** includes Stage Expo Admittance  
☐ WEDNESDAY ☐ THURSDAY ☐ FRIDAY ☐ SATURDAY
7. **STAGE EXPO ONLY** (included in all other categories)

<input type="checkbox"/> \$125	<input type="checkbox"/> \$175	<input type="checkbox"/> \$225
<input type="checkbox"/> \$100	<input type="checkbox"/> \$150	<input type="checkbox"/> \$200
<input type="checkbox"/> \$20	<input type="checkbox"/> \$25	<input type="checkbox"/> \$30

**PROFESSIONAL DEVELOPMENT WORKSHOP FEES**

8. **THE TOBIN AND HOBLITZELLE COLLECTIONS: A TEXAS EVENT!**  
Sunday- Tuesday, March 10-12  
Single Occupancy ☐ \$285  
Double Occupancy ☐ \$200
9. **MANAGEMENT AND LEADERSHIP ACADEMY #11** Monday, March 11 ☐ \$125
10. **COSTUME RENDERING MASTER CLASS** Tuesday, March 12  
Hands-On Professional Participant ☐ \$80  
Hands-On Student Participant ☐ \$60  
Observer ☐ \$50
11. **INTELLIGENT FIXTURES VARI\*LITES** ☐ SESSION 1: 9:00AM - 2:00PM ☐ SESSION 2: 1:00 - 6:00PM  
Tuesday, March 12  
Participant ☐ \$125  
Student Participant ☐ \$100
12. **PUBLISHING ON THE WORLD WIDE WEB** Tuesday, March 12  
Participant ☐ \$150  
Observer ☐ \$70
13. **CHAIN HOIST MAINTENANCE SCHOOL** Tuesday, March 12 ☐ \$135
14. **TOUR OF DALLAS PROFESSIONAL COSTUME SHOPS** Sunday, March 17 ☐ \$50

**BANQUET TICKETS**

**AWARDS AND CELEBRATION BANQUET - Saturday, March 16, 7:00 PM** (Open Bar with Western Music 6:00 PM)  
Chuckwagon (Buffet) style, rib-tickling good Texas and Mexican victuals; Smoked BBQ Brisket at *The Carvery*; Ribs, Chicken and Corn from *The Texas Chuckwagon*; tangy Mexican-style dishes from the *Tex-Mex Cantina*; chili (in several degrees) from *The Great Chili Cookoff*; salads, sides with fruit cobblers and ice cream from the *Sweet Treats Bar*.

☐ \_\_\_\_\_ TICKETS @ \$22**USITT MEMBERSHIP RENEWAL**

You may renew your USITT membership as you register for the conference. Renewals only, please.

Individual <input type="checkbox"/> \$80	Student <input type="checkbox"/> \$48	Professional <input type="checkbox"/> \$125	Senior <input type="checkbox"/> \$64
Joint <input type="checkbox"/> \$120	Organizational <input type="checkbox"/> \$125	Sustaining <input type="checkbox"/> \$400	Contributing <input type="checkbox"/> \$800

**FEES SUMMARY**

**REGISTRATION** \$ \_\_\_\_\_

**PROFESSIONAL DEVELOPMENT WORKSHOPS** \$ \_\_\_\_\_

**BANQUET TICKETS** \$ \_\_\_\_\_

**MEMBERSHIP** \$ \_\_\_\_\_

**TOTAL** \$ \_\_\_\_\_

**METHOD OF PAYMENT**

\_\_\_\_\_ Check or money order enclosed (US funds only). Please make check payable to **USITT**.

\_\_\_\_\_ Charge my

☐ MasterCard ☐ VISA ☐ Discover ☐ American Express

Name on card \_\_\_\_\_

Card number \_\_\_\_\_

Expiration date \_\_\_\_\_

Signature (required for charge orders) \_\_\_\_\_

**CANCELLATION AND WAIT LIST POLICIES**

⚡ **Conference Registration:** 80% refund will be made if you cancel your registration prior to February 15, 1996. 50% refund will be made if you cancel your registration prior to February 28, 1996. NO REFUNDS are available if you cancel your registration after March 1, 1996.

⚡ **Professional Development Workshops:** 50% refund will be made if you elect to cancel your registration prior to February 28, 1996. NO REFUNDS are available if you elect to cancel your registration after March 1, 1996.

⚡ There are minimum and maximum enrollments for Professional Development Workshops. Workshops with insufficient enrollment may be cancelled. You will be placed on a waiting list if you register for an over-enrolled workshop. Your registration confirmation will indicate your status and you may elect to register for an alternate workshop or cancel your registration for a full refund.

⚡ **ALL REQUESTS FOR CANCELLATION REFUNDS MUST BE MADE BY LETTER OR FAX.**

**IF YOU ARE PAYING BY CHECK - MAIL BOTH PARTS OF THIS FORM TOGETHER WITH PAYMENT**  
**IF YOU ARE PAYING BY CREDIT CARD - MAIL OR FAX BOTH PARTS OF THIS FORM**



**MAIL: USITT**  
10 West 19th Street, Suite 5A  
New York, NY 10011-4206



**FAX: 212-924-9343**

**QUESTIONS?**

800 - 93USITT  
(800-938-7488)  
212-924-9088

SS

## THE CONFERENCE CENTER

Conference activities will be centered in the FORT WORTH/TARRANT COUNTY CONVENTION CENTER with Young Designers Forum, some business meetings and other activities located in the RADISSON PLAZA HOTEL.

The Texas BIG, newly-renovated Fort Worth/Tarrant County Convention Center is ideally suited for a USITT Conference and we will take advantage of its numerous meeting rooms, gracious lobby spaces and 3,000 seat theatre.

## THE CONFERENCE HOTELS

### THE USITT CONFERENCE HEADQUARTERS HOTEL



**Radisson Plaza Hotel Fort Worth**  
815 Main Street  
Fort Worth, TX 76102

\$79.00 single/double  
SUITES: One Bedroom \$175.00  
Two Bedroom \$250.00  
+ 13% occupancy tax

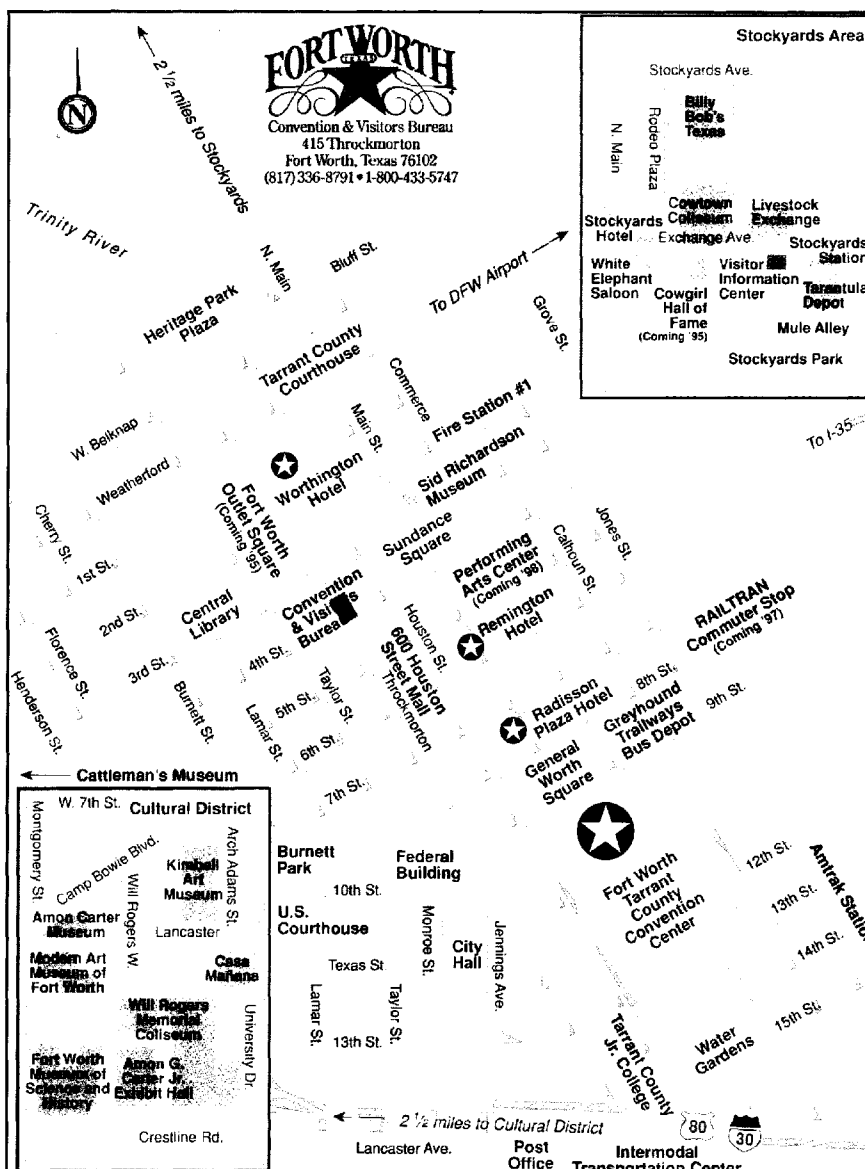
Located on General Worth Square, directly across from the Tarrant County Convention Center, the landmark Radisson Plaza Hotel features a spacious comfortable atrium lobby and adjacent conversation areas, bars and restaurants complemented by a series of waterfalls and koi filled ponds. Its 516 traditional Texas motif sleeping rooms and suites include over 300 nonsmoking rooms and four handicap rooms which meet all ADA requirements. The DFW Airport shuttle makes regular stops at the Radisson and those driving to the conference will find the city-owned parking garage, located beneath General Worth Square, a simple solution to the problems of city parking. Self parking is \$6.00, valet service is \$8.00.



**Remington Hotel and Conference Center**  
600 Commerce Street  
Fort Worth, TX 76102

\$55.00 single/double/triple/quad  
SUITES: King Suite - Bedroom and Parlor \$75.00  
+13% occupancy tax

The Remington Hotel is a twelve story high-rise in the heart of downtown Fort Worth, minutes away from Fort Worth's cultural district and the historic stockyards. Hotel services include Remington Grill, serving Texas Home Style Cuisine, room service, Sundancer Sports Bar, Mini-Gym, Facsimile service and coffee maker in each room. 150 nonsmoking rooms are available. Free parking is available.



**The Worthington Hotel**  
200 Main Street  
Fort Worth, TX 76102

\$88.00 single/double  
+ \$10.00 per person for triple/quad

SUITES: Balcony Suite One bedroom, King \$250.00  
Terrace Suite One bedroom, Double/Double \$275.00

+ 13% occupancy tax

Located in the heart of downtown's historic entertainment district, Sundance Square, the newly remodeled Worthington Hotel offers 504 guest rooms and suites, including smoking and nonsmoking rooms. The Hotel offers amenities such as mini-bars, 24-hour Private Dining and a full-time Concierge staff. The Hotel is complemented by four restaurants and lounges, lobby bar, fully-equipped athletic club, indoor swimming pool, and rooftop tennis courts. Self parking is \$5.50, valet service is \$8.50. The Worthington Hotel, the star of Texas, is known for outstanding service, exceptional elegance and style.

# USITT Official Housing Form

**Cut-Off Date: February 19, 1996**

## 1996 USITT ANNUAL CONFERENCE & STAGE EXPO

**Mail form to:** Fort Worth Convention & Visitors  
Bureau/USITT Housing  
415 Throckmorton  
Fort Worth, Texas 76102

**or**

(do **NOT** do both)

**Fax form to:** (817)336-3282



**PROFESSIONAL  
DEVELOPMENT WORKSHOPS**  
March 10-12, March 17  
**CONFERENCE ACTIVITIES**  
March 13 -16  
**STAGE EXPO**  
March 14 -16

Name:
Organization:
Address:
City, State/Country, Zip:
Daytime Phone Number:
Evening Phone Number:

**NO PHONE  
RESERVATIONS  
ACCEPTED**

Special Needs:

Rank Hotel Choice	Radisson, 815 Main St, 817-870-2100	<b>Rates:</b> 1 to 2 people - \$79
	Remington, 600 Commerce St, 817-332-6900	<b>Rates:</b> 1 to 4 people - \$55
	Worthington, 200 Main St, 817-870-1000	<b>Rates:</b> 1 to 2 people - \$88, each additional person - \$10

	Name(s)	Room Type	
Room No. 1	1	<input type="checkbox"/> Single - 1 person/ 1 bed	<b>Arrival Date:</b>  <b>Departure Date:</b> 
	2	<input type="checkbox"/> Double - 2 people/ 1 bed	
	3	<input type="checkbox"/> Double/Double - 2 to 4 people/ 2 beds	
	4		

	Name(s)	Room Type	
Room No. 2	1	<input type="checkbox"/> Single - 1 person/ 1 bed	<b>Arrival Date:</b>  <b>Departure Date:</b> 
	2	<input type="checkbox"/> Double - 2 people/ 1 bed	
	3	<input type="checkbox"/> Double/Double - 2 to 4 people/ 2 beds	
	4		

**To make reservations for SUITES, contact USITT National Office 800-93USITT for instructions.**

<b>One night's deposit is required by credit card to guarantee reservation.</b>		<b>Checks:</b>	
<input type="checkbox"/> American Express		Make checks payable to Fort Worth Convention & Visitors Bureau.	
<input type="checkbox"/> Diners			
<input type="checkbox"/> Discover	Credit Card Number		
<input type="checkbox"/> MasterCard			
<input type="checkbox"/> Visa	Exp Date	Signature	Check # Amount

- CANCELLATION POLICY** - Cancellations must be made 48 hours prior to the arrival date otherwise your deposit is nonrefundable. All changes and cancellations prior to the cut-off date must be made in writing to the FWCVB/USITT Central Housing. After the cut-off date, changes and cancellation may be made directly with the hotel.
- Reservations will **NOT** be accepted by the FWCVB/USITT Central Housing after the cut-off date. You may contact the hotel directly after the cut-off date to make your reservation. The hotel is **NOT** required to honor the USITT rate after the cut-off date.
- Reservations are handled on a first-come, first-served basis. The FWCVB/USITT Central Housing will attempt to assign participants based on their listed preferences. If your preferences are not available, you will be assigned to other participating hotels.
- You will receive an acknowledgment from the FWCVB/USITT Central Housing followed by a confirmation from the hotel.
- Room rates are subject to a 13% occupancy tax (7% city / 6% state).
- Housing is available at USITT Conference rates March 10 - 16, 1996.**



## Fort Worth - Get there for less!



**AIRLINE  
AND**



**RENTAL CAR  
RESERVATIONS**

AMERICAN AIRLINES is proud to be the official carrier for USITT. Save 5% on lowest applicable fares, some restrictions apply. Save 10% on lowest unrestricted coach class fares, with 7 day advance purchase. Travel between March 10-19, 1996.

ALAMO RENT A CAR is also offering special rates starting as low as \$23 per day or \$100 per week with unlimited free mileage and bonus frequent flyer miles on American.

For lowest available fares on any airline, call:

## CONVENTIONS IN

### AMERICA

Official USITT  
conference travel  
agency

**1-800-929-4242**

**ask for  
Group #415**

You will also receive free flight insurance of \$100,000 and become eligible to win free travel worldwide in their bi-monthly drawings.

Outside the United States  
& Canada, call:  
619-678-3600  
Fax: 619-678-3699  
Internet:  
FLYCIA@balboa.com

If you call American direct at  
1-800-433-1790, ask for  
Starfile #SO636MA.  
Alamo 1-800-732-3232, ID  
#423161, Rate Code GR.



## FORT WORTH HIGHLIGHTS



### DOWNTOWN FORT WORTH

All downtown attractions are within easy walking distance of the convention center and hotels, or you can hire a horse-drawn carriage for a trip down Main Street to:

❖ **SUNDANCE SQUARE** - named for the Sundance Kid, who along with Butch Cassidy, hid out in the saloons and hotels of "Hell's Half-Acre". Enjoy upscale shops, restaurants, nightclubs and theatres, including Casa's Theatre on the Square, Circle Theatre, and Jubilee Theatre.

❖ **CARAVAN OF DREAMS PERFORMING ARTS CENTER** - Texas Stage, plus a nightclub, rooftop grotto bar and cactus garden, in a neon-lit geodesic dome overlooking the downtown skyline.

❖ **SID RICHARDSON COLLECTION OF WESTERN ART** - features work of renowned artists Frederic Remington and Charles M. Russell acquired by prominent Texas oilman and philanthropist, Sid Richardson.

❖ **FORT WORTH WATER GARDENS** - designed by Philip Johnson, the garden features pools, fountains, and cascading waterfalls, providing an oasis in the middle of the city.

### THE CULTURAL CONNECTION

Two miles west of downtown, arts and artifacts from the earliest civilizations through the 20th century are displayed at four distinguished museums:

❖ **THE KIMBELL ART MUSEUM** - this internationally acclaimed museum designed by Louis Kahn houses masterpieces by Rembrandt, Rubens, Cezanne, Matisse, Mondrian and Picasso, as well as a substantial collection of Asian arts and select groups of Mesoamerican and African pieces.

❖ **THE AMON CARTER MUSEUM** - American paintings, photography and sculpture, including the work of Georgia O'Keefe and Winslow Homer.

❖ **THE MODERN ART MUSEUM OF FORT WORTH** - An exciting collection of 20th century art and sculpture, as well as special exhibits of modern art.

❖ **FORT WORTH MUSEUM OF SCIENCE & HISTORY, NOBLE PLANETARIUM AND OMNI THEATER** - Seven galleries of history and science exhibits with Omnimax films and astronomy.

❖ **CASA MANANA THEATRE** - Broadway musicals, dramas, comedies and celebrity concerts featuring internationally recognized talent.

### THE STOCKYARDS NATIONAL HISTORIC DISTRICT

An easy 2.5 mile cab ride north of downtown brings you to the historic stockyards, where 160 million head of livestock were sold. Once the biggest & busiest cattle, horse, mule, hog and sheep marketing center in the Southwest, today the Stockyards Historic District is home to restaurants, saloons, shopping and entertainment:

❖ **BILLY BOB'S TEXAS** - "The World's Largest Honky-Tonk", where you can do the Two-Step, watch a rodeo, or ride a bull.

❖ **CATTLEMEN'S RESTAURANT**, where J.R. Ewing of *Dallas* fame entertained fellow oilmen over a Texas rib-eye steak.

❖ **TARANTULA RAILROAD** - a turn-of-the-century steam excursion train takes passengers on a historic trip from Eighth Avenue to the Stockyards.

❖ **COWTOWN COLISEUM** - home of the world's first indoor rodeo.

❖ **STOCKYARDS STATION** - over 50,000 square feet of shopping, dining and family entertainment, *TEXAS STYLE*.



## SUPER SHUTTLE AND AIRPORTER BUS/VAN SERVICE

**SUPER SHUTTLE** - From DFW Airport - Collect your baggage, then **Dial 02** from the ground transportation board in the baggage claim area. Pick-up is at the Shared Ride Zone on the lower level.

**AIRPORTER BUS SERVICE** - All buses load and unload on the **LOWER LEVEL** of each terminal. Wait for bus in the area marked "Scheduled Transport".



## CHILD CARE

**AAA Sitters  
Employment Agency**  
Fort Worth, TX 76148  
Phone: (817) 498-5021

Personal Bonds  
Texas Department of Human  
Resources Licensed  
CPR and First Aid trained  
Established service for  
20 years  
Sitter will come to where  
you are staying  
\$6.00 an hour, with 4  
hour minimum  
\$.50 each additional child  
Available any hour  
Will not start after 9:00 pm

**Give Mom A Break**  
Owner: Susan Cline  
5023 Camp Bowie Blvd.  
Fort Worth, TX 76107  
Phone: (817) 732-8341

Texas Department of Human  
Resources Licensed  
CPR and First Aid trained  
Drop-off sitting service  
\$4.00 an hour for 1 child  
\$.50 each additional child  
Snacks and juice provided  
Lunch and dinner served  
for additional \$2.50  
Hours: Monday 9am - 6pm  
Tuesday - Thursday  
9am - 10pm  
Friday - Saturday  
9am - 12midnight  
No transportation provided  
Ages: 6 weeks to 10 years



# THE USITT/EDWARD F. KOOK ENDOWMENT FUND

---



## CALL FOR PROPOSALS

The USITT Endowment Fund was established in 1978 to support significant research and development in performing arts design and technology. It is the only such fund in the United States.

In 1991 Edward F. Kook's name was added to the Fund's title in recognition of his role in creating the Fund (he made the first donation) and out of respect for his work in the industry and the Institute. As one of the founders of Century Lighting, Mr. Kook was a key figure in the movement to bring innovative new technologies to the service of the arts. He died in September 1990.

The Fund has received generous support from individual and corporate members of the Institute, which, together with its judicious investment policy, will allow it to offer support during 1996/97. Grants seldom exceed \$3,000 and are typically less.

All applications to the fund are reviewed by a Committee of the USITT Board of Directors. The members of this group, which is also responsible for the management of the fund, are: Timothy Kelly, William J. Byrnes, Sylvia J.H. Pannell, Richard Devin, Richard Arnold, Randy Earle and Samuel H. Scripps.



## STATEMENT OF PURPOSE



**The Goal of the USITT/Edward F. Kook Endowment Fund is to further original and imaginative research, investigation and development in performing arts design and technology. To achieve its goals the Fund offers financial support to members' projects.**



## PROJECT SUPPORT

Any individual member of USITT, or any group of USITT members (student chapters, commissions, committees, etc.) may apply for support for a complete project or for seed money for a specific project. To be considered for support a project must:

- Seek new knowledge through experimentation, research, or the collection of resources for research or study.
- Show originality, creativity and innovation.
- Directly relate to the goals and purposes of USITT and directly benefit members and the industry in general.
- Provide results which are made available to members of the Institute through direct presentation, demonstration, publication or visitation.
- Qualify in one of the four award categories; theoretical research, applied research, statistical survey or historical research.

It is also expected that the applicants will demonstrate their ability to initiate and complete the project.





# THE USITT/EDWARD F. KOOK ENDOWMENT FUND

## PROJECTS PREVIOUSLY FUNDED

- Modernization of Design and Construction Practice for Theatre Staging
- Developing New Systems for Position Metering & Control in Moving Scenery
- National Flat Pattern Exchange
- CallBoard II: Database Development
- A Photographic Documentation of the Scenic Maquettes in the Historic Chicago Opera Scenic Collection
- A Marshall Plan of USITT Assistance to the Socialist Countries
- Canadian Institute for Theatre Technology
- Production and Design in the Scottish Rites
- A Life-Size Virtual Reality Interface as a Scenographic Tool
- 20th Century Theatre Design by African American Artists
- Commercial Pattern Archives: Upgrade Image Database

## APPLICATION PROCESS

All applications **must** include the following elements:

**NOTE: GRANT APPLICATIONS NOT FOLLOWING THE OUTLINE BELOW WILL NOT BE CONSIDERED FOR FUNDING.**

### 1. Summary

Please attach a completed Project Summary Sheet to your application. (No more than 50 words.)

### 2. Project Narrative

This should describe your project, including:

- a. What activities are proposed and project timeline.
- b. Project methodology.
- c. What results or effects you expect the project to produce.
- d. How the project will benefit USITT and the industry.
- e. Who will be involved in the project; what their qualifications are and what their contributions will be.
- f. Where the project will take place and what facilities will be used.
- g. How original is the project and if not original, how does it differ from similar projects.

### 3. Budget

This should be a complete budget for the whole project; when appropriate please use notes. It must include:

- a. All expenditures involved in the project.
- b. All sources of funding for the project (and describe whether or not that funding is confirmed.)
- c. Which expenditure line items would be funded by any USITT grant.

### 4. Resume(s)

Resume(s)/Vita(e) for Project Director(s) (Maximum of two pages per individual)

All applications **must** arrive at:

**USITT National Office  
10 West 19 Street, Suite 5A  
New York, NY 10011-4206**

**By the deadline: January 31, 1996**



# THE USITT/EDWARD F. KOOK ENDOWMENT FUND

## RESTRICTIONS

Support will **not** be offered for:

- Activities for which academic credits are being sought.
- Scholarships or tuition.
- Bad debts.
- Investments of any kind.
- Projects which only perpetuate available information.
- Prepublication expenses for books which will be published by other than USITT.
- Capital expenditures unrelated to a specific project.
- Computer hardware and software purchases, unless said equipment is returned to USITT after project completion.
- Creation of new organizations.
- Expenses incurred before the start date of the grant period.
- Projects that do not begin and end within the grant period.
- Receptions and refreshments.

## TIMETABLE

Deadline for applications .....	<b>January 31, 1996</b>
Grant award announcement .....	<b>March 16, 1996</b>
(at the Annual Conference & Stage Expo)	
Project begin date. ....	<b>April 1, 1996</b>
Project completion date. ....	<b>April 30, 1997</b>

## HOW TO APPLY

Please use the application form, which appears on the reverse of this page, to apply for support from the Endowment Fund. When competed, and not later than January 31, 1996, the application together with four copies should be sent to:

**USITT National Office  
10 West 19th Street, Suite 5A  
New York, NY 10011  
(212) 924-9088**

Additional copies of the application forms and further information are available from this office.

One final note on applications. While the Committee needs a clear statement about your project, it also has a lot to read. Brevity is encouraged where it does not compromise the application.

## AFTER AN AWARD IS MADE

The Institute will announce the 1996/95 awards at the 1996 Annual Conference. The successful applicants will be informed by letter and appropriate contracts signed. The starting date for the projects will be April 1, 1996 and the ending date will be no later than April 30, 1997. A final narrative and financial report must be produced by all award recipients within 60 days of the end of the project.

All award recipients must include the following credit line in all advertising, news releases, reports, publications and printed programs:

"This program/event/project (or whatever) was made possible (in part) through a grant from the United States Institute for Theatre Technology/Edward F. Kook Endowment Fund."



# THE USITT/EDWARD F. KOOK ENDOWMENT FUND

## PROJECT SUMMARY SHEET



FOR OFFICE USE

TO BE COMPLETED AND ATTACHED TO ALL APPLICATIONS

1. Project Title \_\_\_\_\_ Last Name \_\_\_\_\_

2. Project Director \_\_\_\_\_ Project Category \_\_\_\_\_

Project Director \_\_\_\_\_ Project Number \_\_\_\_\_

3. Address \_\_\_\_\_

4. City, State, Zip \_\_\_\_\_

5. Telephone: Day \_\_\_\_\_ Evening \_\_\_\_\_

6. Membership Type \_\_\_\_\_ No. \_\_\_\_\_

7. Project Dates: Beginning \_\_\_\_\_ Ending \_\_\_\_\_

8. Total Project Cost \$ \_\_\_\_\_

9. Sum Requested From Fund \$ \_\_\_\_\_

10. Project Category (check one)

☐ Theoretical

☐ Applied

☐ Statistical Survey

☐ Historical

I / We certify that the information contained in this application is true.

Project Director \_\_\_\_\_

Date \_\_\_\_\_

Project Director \_\_\_\_\_

Date \_\_\_\_\_

## FORT WORTH CONFERENCE

### THEATRE DESIGNS OF WILLIAM & JEAN ECKART

Attendees of the 1996 Fort Worth Conference & Stage Expo will be treated to a number of exceptional design exhibits, not the least of which is a superb **retrospective exhibit** of the Theatre Designs of William & Jean Eckart.

Between 1953 and 1969, the Eckarts were "lights" on the Broadway stage—not glaring, self-important spotlights but ones that gently and unobtrusively illuminated both the play and the audience. During this period, they *always* had a show running on Broadway: *Damn Yankees*, *Fiorello*, *She Loves Me*, *Mame* to name just a few. They worked with theatre greats like Angela Lansbury, Gwen Verdon, Nancy Walker, and Eli Wallach, and on *Once Upon a Mattress*, with a very young female comedian named Carol Burnett. They also worked with choreographer Bob Fosse and directors like Gene Saks, Hal Prince and George Abbott.

Bill and Jean met at Tulane University where he was pursuing a degree in Architecture. During World War II, they both served as Japanese translators following which, they both collected MFA degrees from Yale. The Eckarts' Broadway break came when one of their shows moved from Westport, Conn. to the Great White Way.

In 1970 William & Jean Eckart came to Southern Methodist University to teach in the Theatre Design Program of the Meadows School of the Arts. Most of the time they concentrated on scenery and costume design, but both were so thoroughly schooled in "total theatre" that they often designed the lighting as well. During their twenty-one year tenure at SMU they worked as a team, just as they had done on Broadway. Bill is now Professor Emeritus of Scene Design, teaching one class a semester, and also finds time to design at SMU as well as regionally.

Don't miss a fantastic session at 10 o'clock Saturday morning March 16th, when Bill Eckart will give a slide presentation on their work including their sketches, models, and painter's elevations.

The SMU Theatre Department would like to hear from any of Bill and Jean's former students who are planning to attend either the 1996 Fort Worth Conference & Stage Expo or the opening of the Eckart SMU Exhibit on the 8th of Dec. 1995 in the Meadows Museum. Please contact:

R. B. Chambers  
Southern Methodist Univ.  
PO Box 356  
Dallas, TX 75275

**Bob Chambers**  
*Fort Worth Conference  
Committee*

## PQ 1995

### THANK YOU NOTE

Dear Editor:

As two of the forty members of the U.S. Delegation PQ-95, we want to extend a **thank you to Leon and Roberta Brauner** for guiding the USITT tour to the Czech Republic and Poland. Their good cheer, clear organization, and knowledge of the places we visited made the trip a huge success. We hope they will consider leading the tour to PQ-99, and we hope all members of USITT will consider joining this excellent adventure.

*Sincerely,*  
**Linda Sarver & Tom Markus**

## IN MEMORIAM

**Dr. Karl C. Bruder**, recipient of the 1993 Thomas DeGaetani Award, passed away on Friday, August 18, 1995. He is survived by his wife, Margaret, and their two children Caroline and Karl. Dr. Bruder, known affectionately as "Doc," taught, designed and directed at Emporia State University from 1950 until his retirement in 1979. [We will run a more complete profile of Doc Bruder in next month's Sightlines. Ed.]

## FORT WORTH CONFERENCE

### STAGE EXPO '96 WILL BE TEXAS BIG

Everything is bigger in Texas! So, naturally we are looking forward to the 1996 Fort Worth Conference & Stage Expo being *bigger* and *better* than ever. Already fifty-eight exhibitors have signed up, and we still have six months to go before we head on down to the Tarrant County Convention Center in Fort Worth, Texas. Here is the list of exhibitors as of 8/15/95:

Alcone/Mutual Hardware  
Altman Stage Lighting  
ATM FLY-WARE  
Automatic Devices Company  
AV Pro Inc.  
Baer Fabrics  
BMI Supply  
Bulbman Inc.  
CAE Inc.  
J.R. Clancy, Inc.  
Clear-Corn Intercom Systems  
Colortran, Inc.  
Columbus McKinnon Corporation  
The Crosby Group, Inc.  
Custom Rigging Systems  
Dazian's Inc.  
The Drama Book Shop, Inc.  
Duff-Norton Hoist Division  
Electronic Theatre Controls  
Entertainment Services & Technology Association  
GALA  
Gothic Ltd.  
The Great American Market  
H&H Specialities Inc.  
Claude Heintz Design  
Irwin Seating Co.

ISH Systems, Inc.  
JCN  
Kryolan Corporation  
Lee Filters  
Limelight Productions, Inc.  
Lycian Stage Lighting  
Meyer Sound Labs  
Neiman Supply Company  
Norcostco Inc.  
Proscenium Lighting Co., Inc.  
Protech Theatrical Services Inc.  
Rosco Laboratories Inc.  
Rose Brand - Theatrical Supplies,  
Fabrics & Fabrication  
Sapsig Rigging Inc.  
Sculptural Arts Coating, Inc.  
Silkpaint Corporation  
Sourcebook Press, Inc.  
Stage Directions  
Stage Managers' Association  
StageRight Corp.  
Stageworks  
Staging Concepts, Inc.  
Strand Lighting Inc.  
Strong International Inc.  
Syracuse Scenery & Stage Lighting  
Co., Inc.  
TDF Costume Collection  
Texas Scenic Company, Inc.  
Theatre Arts Video Library  
James Thomas Engineering, Inc.  
Tomcat USA Inc.  
Tracomart/Martin  
Wenger Corporation

Make your plans *now* to join us at the 1996 Fort Worth Conference & Stage Expo, 13-16 March 1996 at the Tarrant County Convention Center and Radisson Plaza Hotel in Fort Worth, Texas.

**Helen Willard**  
*USITT Sales Manager  
Stage Expo & Advertising*

## COMMERCIAL ENDORSEMENT

USITT is very proud of its commercial members and the constant improvements of products and services used by USITT members in performing arts design and technology.

USITT encourages the research and development of new and improved products and is pleased to announce the report of these developments as well as reporting on the projects and success of its members.

USITT does not recommend or endorse specific companies or products.

## CORRECTIONS

Due to a technical error, the Rosco patterns shown on pages 15 and 17 of the Summer issue of *TD&T* were switched.

USITT apologizes to **Rosco, Jules Fisher and Richard Nelson** for this error, and encourages you to see the patterns correctly paired with their designers in the Fall '95 issue of *TD&T*.

Due to a technical error, the addresses and phone numbers for Dudley Theatrical and JCN, as listed in the display ads on page 183 of the 1994 *TD&T* Directory, are incorrect.

USITT apologizes for this error and encourages you to please correct this information in your issue of the directory.

**Dudley Theatrical**

5088 Harley Drive  
PO Box 519  
Walkertown, NC 27501  
Phone: 910-595-2122  
Fax: 910-595-6331

**JCN**

PO Box 9986  
Oakland, CA 94613  
Phone: 510-638-6907

Due to a clerical error, the phone number for The Studio School of Stage Design, Inc. was listed incorrectly on pages 52 and 139 of the 1994 *TD&T* Directory.

USITT apologizes for this error and encourages you to please correct this information in your issue of the directory.

**The Studio School of Stage Design, Inc.**

359 Monmouth Street  
Jersey City, NJ 07302  
Phone: 201-451-1333  
Fax: 201-451-1333

## STUDENT NEWS

**OPPORTUNITY FOR DESIGN STUDENTS**

*"Thank you for the terrific experience."* —A.W. Miller

*"Thank you for the opportunity to become involved."*

—J. Pfeifer

*"Thank you for the opportunity to present my work."*

—W. Jakab

What is all the thanks for? The answer is the USITT Young Designers' Forum (YDF). Why are these young designers, all former participants in the YDF, so thankful?

*"I appreciated it not only because I had the opportunity to discuss my work with professional designers, but also with my peers from other programs."* —M.K. Hudson

*"It was great to see the work of other students at the same point in their careers and how the work varies regionally."*

—A.W. Miller

*"The YDF was a gratifying event for me. The feedback I received gave me a great deal of confidence in my work."*

—W. Jakab

*"I think I received some very helpful and insightful advice and some much needed criticism."* —M.B. Musinski

How can you be part of the 1996 Young Designers' Forum? Read on!

It will be held at the upcoming 1996 Fort Worth Conference & Stage Expo. The event brings together students who are completing their training with professional directors and designers for informal critiques and discussions about design and entering the job market.

*"I was glad about the informality."* —W. Jakab

It is intended to be educational as well as serve as an introduction to the

professional community for the students involved. Students who will be graduating in the coming year and wish to participate should:

1. Provide a brief letter from a faculty member at your school which nominates you as a participant and certifies that your school is willing to be represented by you.

*"It was a great experience for me."* —M.K. Hudson

2. Provide up to twelve of the following: 35mm slides, blueprints, and/or photocopies of representative work, which may include classwork and informal or rough sketches. Scenic designers should include an example of drafting, lighting designers should include a plot and associated paperwork and costume designers should include some swatched sketches. DO NOT SEND ANY ORIGINAL ARTWORK. Please do not send more than twelve items and/or slides. The work will be reviewed by a jury of professional designers who will select the students to participate in the Young Designers' Forum.

*"I found the Young Designers' Forum to be a valuable experience."* —T. Underhill

3. Enclose an entry fee of \$20. Checks should be in US funds and made payable to USITT. The fees are used to help defray the expenses connected with the YDF.

*"I came in with limited expectations and [found] the event certainly worthwhile."*

—A.W. Miller

4. Mail submissions to: Bill Forrester, School of Drama, Box 353950, University of Washington, Seattle, WA 98195.

*"I would recommend this event to any young designer who is interested in growth and a positive experience."*

—T. Underhill

All materials must be received by Dec. 4, 1995. Selection of participants

will be made by Dec. 12th, and applicants will be notified by mail. All materials will be returned.

For further information about the Forum, contact Bill Forrester at 206-543-1737 or Sarah Nash Gates at 206-543-5140.

*"I would not hesitate to encourage other young designers to participate."*

—M.B. Musinski

**Bill Forrester**  
**Sarah Nash Gates**  
**Project Co-Chairs**

## EXECUTIVE REPORT

**USITT ANNOUNCES TWO NEW INITIATIVE FUNDS**

*[This article ran in last month's issue and because some may have missed it due to summertime schedules/vacations we are running it again in this issue. Ed.]*

**■ NEW INITIATIVES FUND**

Last November in the Board of Directors meeting in Reno, we continued our efforts to spend our time in planning for the future of USITT rather than on some of the more mundane tasks that have tended to occupy our time previously.

After some stimulating discussion on USITT's strengths and in what direction we wish to lead this organization, the Board requested that the Finance Committee establish a "New Initiative Fund" that would stimulate commission and other projects of USITT members, especially those not directly related to conference programming. It is easily understood that our Conference & Stage Expo demands a large measure of both our volunteer member energy and our organizational financial resources. Since some of the Institute's major goals and strategies are to "stimulate and advocate research and projects, and to "encourage other projects, work shops, exhibits, and symposia," the intent of this new fund is to pro-



vide stimulation for new projects, activities, or initiatives. "We want to inspire our member's ideas and imagination," said Larry Hill, chair of USITT's Finance Committee, "and we are pleased to fulfill the Board's request to establish the New Initiative Fund". The New Initiative Fund is budgeted for this fiscal year at \$23,248.

Applicants must be current members of USITT. Applications will be accepted from an individual or group (commission, committee, sections, working group, etc.). Application letters outlining the project and including a detailed project budget are to be submitted to a USITT Officer or the USITT President. The project, activity or initiative must conclude before March 1, 1998. Application letters should address how the project will benefit the performing arts community and further the mission, goals, and objectives of USITT.

Copies of the mission statement and long range plan may be obtained from the USITT National Office.

Applications for this fiscal year's budget (95/96) will be received from August 1, 1995 until March 1, 1996. Proposals will be reviewed as they are received. Funds will be allocated as each proposal is approved until the budget is depleted.

#### ■ STUDENT CHAPTER INITIATIVES

When USITT raised student membership fees in order to cover the cost of periodicals and membership processing, the Finance Committee created a Student Chapter Initiative Fund. The initial fund, \$3,000 for 1995-96, can be used for any new project undertaken by a student member or members of USITT. Projects must further the goals and objectives of the organization and must benefit student members.

Applications for financial support of projects must include a detailed budget and should be submitted to the USITT Vice President for Relations. Applications must be endorsed by the student chapter faculty sponsor. Project funding is for this fiscal year only and must be completed by June

#### NOW YOU'VE GOT THE CONNECTIONS YOU NEED!

ESTA, the Entertainment Services and Technology Association represents over 225 of the country's leading suppliers of entertainment technology. Dealers, manufacturers, production, and service companies are looking for people with skills like yours to fill a variety of permanent positions. For a \$15 application fee, make the connections you need to work in this exciting industry. We'll introduce your résumé to ESTA members seeking qualified employees. For an application, send a S.A.S.E. to

ESTA-Box C  
875 Sixth Avenue, Suite 2302  
New York, NY 10001

#### LIGHTING PROJECT MANAGER

Colortran, Inc. a Burbank, CA lighting manufacturer is seeking Project Manager. The successful candidate will possess at least a BA in Technical Theatre, or business, or previous experience as a Project Manager for a major electrical or general contractor. Previous theatrical lighting experience a plus.

For immediate consideration, please call Mike Kafka, 818-972-5516, or FAX your résumé to 818-972-5599. You can mail your résumé to

Colortran  
1015 Chestnut St.  
Burbank, CA 91506

#### CLASSIFIED ADS

#### SCENE DESIGNER, ASSISTANT PROFESSOR, TENURE TRACK

Teach graduate and undergraduate scene design, scene painting and supervise student scene design projects. Create program enhancements such as field trips and guest artist/lecturer programs. BA and MFA programs. Endowed theatre department with resident professional theatre company. Opportunities for international exchange. Resident and guest directors. Design two or three productions per year with a professional scene shop staff in well equipped facilities. MFA or equivalent professional experience. USA membership and secondary interest in lighting design desirable. Send vita, references and 10-20 slides or photographs of work to:

Marianne Custer/Search  
Committee Chair  
University of Tennessee/  
Department of Theatre  
206 McClung Tower  
Knoxville, TN 37996-0420

#### THEATRE PLANNERS WANTED

Artec Consultants is expanding its theatre planning group and looking for experienced senior planners on project management level as well as junior planners. Pay commensurate with experience level. Good benefits. Send résumé and letter of interest to

Artec Consultants Inc.  
Attn: Joel E. Rubin  
114 West 26th St.  
New York, NY 10001

#### COSTUME AND HAIR DESIGNER

PCPA Theaterfest seeks a costume and hair designer. Responsibilities include the supervision, construction, and maintenance of all hair products; design assigned productions; collaborate with resident costume designer and costume shop manager on Conservatory goals and standards. Full-time, year-round position with medical benefits. PCPA is the Pacific Conservatory of the Performing Arts at Allan Hancock College on the central coast of California. Salary DOE, EOE/AA. Please send a letter of intent, resume, and three letters of recommendation to:

Production Manager  
PCPA Theaterfest  
P.O. Box 1700  
Santa Maria, CA 93456  
Telephone: 805-922-6966  
ext. 3153

#### CONTACT THE USITT NATIONAL OFFICE TO PLACE A CLASSIFIED AD

30, 1996. Final reports are to be submitted to the VP for Relations by September 30, 1996, and must be received before any further financial requests will be considered.

We are excited about the potential for new projects through these two funds and look forward to seeing your proposals.

Richard Durst  
President

#### REMINDERS

- The deadline for submission of articles and news for *Sightlines* is the 5th of the month prior to publication.
- Both *TD&T* and *Cutter's Research Journal* are juried publications. Those seeking promotion and tenure are encouraged to take advantage of the opportunity to have their work published in one of our recognized and respected publications. Submissions of scholarly articles are welcome at any time. Call the USITT National Office for submission details: 800-93-USITT (800-938-7488).

## CHECKPOINTS

ADDICTED  
TO YOUR JOB?

This article is the second part of our discussion on *work addiction*.

Like anyone addicted to drugs or alcohol, persons addicted to work will deny their addiction. They will say that they could stop anytime they want. They may also justify overworking as temporary or because it enables them to provide more for their family.

The truth is, though, that they want to work all the time because they like what they do and they feel more comfortable at work. Meanwhile their friends, spouses and children are usually more than willing to exchange unnecessary luxuries for more time together.

According to management consultant Joan Kofodimos, persons who become addicted to work are more likely to emphasize logic and intellect over feelings. They focus on task performance, even with their family. Taking themselves and their responsibilities seriously, they set high standards and don't tolerate weakness easily. Instead of collaborating, these aggressive, action-oriented, confident

persons like to run the show themselves. Their focus on mastery leads them to choose competitive leisure activities and to plan "productive" vacations.

Their overall outlook on life is one of goal-directed mastery rather than intimacy, which would involve a more playful approach to life. In fact, they may feel too drained physically and emotionally to give much of themselves to their friends and family. Those who try to meet their needs for affiliation at work will define co-workers as friends and may even become sexually attracted to someone at work.

To put work into better perspective, and to establish a better balance in life, we all need to identify and work toward our own priorities. Doing so requires us to seek—and accept—support from family, friends, and co-workers. It also requires us to learn how to relax, to exercise regularly, and begin taking care of our own personal needs.

Bringing addiction to work under control can alleviate family tension and lessen the risk of a health problem or family crisis such as divorce. Establishing a better balance between life and work may also enhance the quality of the work itself.

As a follow-up, the next article will

## INSTITUTE BUSINESS CALENDAR

## SEPTEMBER 1995

- 12 Budget Requests for 1996/97 mailed to Officers
- 20 Call for Reports mailed
- 30 Final deadline: Fort Worth Conference presenters' bios sent to VP-Programming and Conference Program Chair

## OCTOBER 1995

- 5 Triennial Reports due to Officers
- 13 Budget Requests for 1996/97 due back from cost centers to Officers
- 23 Budget Requests from Officers due to the Finance Chair

## NOVEMBER 1995

- 3 Board Packets mailed
- 16-18 Winter Board Meetings to be held at the Crowne Plaza, Miami, Biscayne Blvd @ 16th Street, in Miami Beach - Board of Directors meeting, Saturday, November 18
- 30 VERY EARLY Conference Registration Deadline

## DECEMBER 1995

- 10 Commission programming recommendations for 1997 Pittsburgh Conference due to VP-Programming

discuss the ways in which intrinsically rewarding work can relieve workplace stress. Our happiness and well-being often is linked to our engaging in work in which our skills and resources help us meet challenges.

The discussion in the next issue may explain why work itself is not the

problem. Indeed, our work can bring great value to our lives. The problem discussed in the last two issues concerns addiction to work. There is a vast difference.

Stan Abbott  
*Checkpoints Editor*

usitt sightlines

UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC.

10 WEST 19TH STREET, SUITE 5A, NEW YORK, NY 10011

SECOND CLASS  
POSTAGE

PAID

NEW YORK, NY  
AND ADDITIONAL  
MAILING OFFICES

\*\*\*\*\*ALL FOR STATE  
 0 106369 01/01/96 S38 P1  
 BROADWAY PRESS  
 PO Box 1037  
 ATTN: DAVID RODGER  
 12 WEST THOMAS STREET  
 SHELTER ISLAND NY 11964